

THE CLEVELAND MUSEUM OF ART
Department of Education

ANNUAL REPORT INDEX, 1960

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Department of Education

THE YEAR OF 1960 has been one of quiet, moderate growth in the Museum's educational activities, and of improvement along many lines. It has not been marked by any dramatic events or drastic changes, such as the opening of the new wing or the year-long closing of the Museum which preceded it. We now have experienced personnel in nearly all the key positions, and the many different tasks have gone ahead smoothly.

One vacancy on our staff has been caused by the retirement of Mrs. Marguerite Munger, Supervisor of Club Activities, on September 15, after twenty-three years of valued service to the Museum. It is hoped that this position will be filled in the near future. Mr. Martin Linsey has joined our staff as Instructor. Mr. Linsey is a photographer and water colorist, and holds an M. A. degree in Art History from Western Reserve University.

As we all know, statistical reports have a very limited and doubtful significance. Increases are not necessarily to be regarded as gains or greater successes, nor are drops in attendance to be regarded as losses. However, it is always interesting to follow the ups and downs in attendance. On the whole, the quantity of work done has reached the desirable maximum, especially in the

children's work. This applies both to the number of classes met and to the total attendance. It is easy to raise or lower the figures in most categories. Therefore it is with no especial feeling of pride that we report an increase in total attendance figures of about 20,000 for 1960 as compared with 1959. Both the adult and child attendance went up about 10,000 each. The increase was more desirable in the case of adult attendance, because the previous figure had been smaller and because we had not reached our maximum in all categories of the adult work. It is a matter for satisfaction that a large part of the increase in adult attendance was registered for courses either in the Museum or outside. There were 798 adult groups taught in 1960 in the Museum, as compared with 629 in 1959, and 41 groups were met outside the Museum as compared with 22 for the previous year. A substantial part of the increase was registered in comparatively systematic and thorough lecture courses, rather than by merely addressing a few much larger auditorium groups. This desirable increase was assisted by the lectures given to Junior Council groups, and by greater attendance at the courses for members and university students on a fairly advanced level.

One important change is the absence of a report from Miss Dunlavy and the Division of Extension or Circulating Exhibits. For many years, her Division was part of the Education Department. From one point of view, it seems a loss to this Department that her valuable section is now a separate one, reporting directly to the administration. However, the change, which was made with the approval of the Department of Education, is not a loss to the educational work of the Museum as a whole. It makes for a more balanced organization of the Museum, and gives more freedom to the Extension Division to develop along its own lines, with its own budget. Cooperation between the two departments goes on as before.

One significant trend which does not appear in the statistics and is not

emphasized in the sectional reports is the increasing emphasis on contemporary art. We have always paid some attention to it, both through gallery talks at the successive May Shows and through separate courses and lectures on contemporary movements in painting, sculpture, architecture, decorative arts, and film. But in the last two years there has been a strong shift in that direction. Several important temporary exhibitions have been shown in this field, especially of abstract expressionist painting. A few purchases have been made by the Museum, and a greater interest has been shown in contemporary art by the Museum's members, the Junior Council, and the general public. An increased proportion of our courses and lectures have been given on contemporary art both to adults and to children, by members of the Education staff and other departments in the Museum and by outside speakers. Talks have been given in the exhibition galleries, and in the auditorium with colored slides. The aim, as usual, is not necessarily to "sell" any particular experimental type of art to the public, but to help people understand it, and to see and feel the artists' intentions with some sympathy. Even though we do not urge people to like all modern art, an increased enjoyment of it often follows greater understanding. What we try to do is to develop an informed and discriminating taste rather than particular likes and dislikes, which are largely a personal matter. We believe that this increasing emphasis on contemporary art is of service also to Cleveland artists and students. Their work in local exhibitions seems to be more aware than in previous years of the currents in contemporary art in the outside world. Other types of art are not neglected, however. As in previous years, we have had a considerable variety of courses and lectures on the visual arts of different peoples and periods. In addition to history courses, we have given courses on aesthetics and criticism, some of which have dealt with contemporary theories and standards of value in art.

Some experimental courses were also given for young people, including the Museum Workshop for young people of high school and junior college age, conducted on Saturday afternoons by Mrs. Martha Carter. All the regular classes for young people on Saturday mornings and afternoons, both for members' children, for especially talented students, and for unrestricted enrollment, were given successfully as usual. During the summer, in addition to the regular Outdoor Sketch Classes, a Seminar in Modern Art was given for young people of high school age, and An Experimental Studio Class on Animation and the Film was also given to high school students. The Sherman Puppet Theater conducted its classes for children during the winter, spring, and summer sessions.

In the fall, a lecture series for adults was given under the auspices of the Junior Council on "Paths of Abstract Art," in correlation with the special exhibit by that name. Lectures were given by Alfred Frankfurter, Edward B. Henning, John Clague, Sherman E. Lee, Robert Motherwell, and Leroy Flint.

It is a pleasure to acknowledge the successful series of film programs for adults, dealing with various types of contemporary motion picture art, conducted by Edward B. Henning. Although no longer officially a member of the Education Department, Mr. Henning works with us and contributes greatly to this important branch of the program. George Reid manages the film programs for young people.

During 1960, Dr. Johnson, Dr. Saisselin, and myself again managed The Journal of Aesthetics and Art Criticism. With the help of Dr. Wrolstad, Museum Editor, its appearance and readability were much improved. Its circulation is growing slowly but steadily, and more emphasis is being placed on articles dealing with the visual arts. Dr. Saisselin has been of great help in the editorial and translation work as well as in teaching courses for Museum members on French art and civilization.

Dr. Johnson and I also took part in various national and international associations related to Museum work. As Secretary-Treasurer of The American Society for Aesthetics, Dr. Johnson attended the annual meeting of The American Council of Learned Societies. We both, together with Dr. Saisselin, took active parts in the annual meeting of The American Society for Aesthetics in Brooklyn, N.Y., in October. I went to Europe last summer and took part in two meetings in the field of aesthetics. The first was in London in July, where I spoke at the organizing meeting of the new British Society for Aesthetics. In September, I took part in The Fourth International Congress on Aesthetics in Athens, Greece. I had acted as a member of the international organizing committee during the previous several months. This Congress attracted over 200 participants from 20 different countries, including India, Japan, and Russia, as well as American and European scholars.

Your attention is invited to the list of publications by members of the Department of Education. In addition, a number of articles and reviews have been published by other members of the Museum staff in The Journal of Aesthetics and Art Criticism. These include Dr. Lee, Mr. Francis, and Mr. Henning. Writings by Drs. Johnson and Saisselin form a welcome addition to the list of publications.

It is a pleasure to mention also the excellent work and fine sense of responsibility shown by the secretaries in the Department - Mrs. Wright, Mrs. Sinnott, and Mrs. Maher in the Education Office - and Miss Filak as my secretary.

New courses for adult members included: "History of Aesthetics and Art Criticism: through the Renaissance" by Dr. Munro; "Medieval and Renaissance Illustrated Manuscripts" by Mr. William D. Wixom; "An Introduction to Modern Art" by Mr. Henning; "French Art and Civilization: First Series, The Middle

Ages" by Dr. Saisselin; "The Art of Glass" by Mrs. Carter; "Twentieth-Century Architecture: Two Opposing Traditions" by Dr. Johnson; "Costume and Textiles" by Mrs. Dorothy VanLoozen; "Qualities of Contemporary Art" by Mr. Henning; "Contemporary Aesthetics and Art Criticism" by Dr. Munro; "The Gothic Cathedral" by Dr. Johnson; "French Art and Civilization, Series II" by Dr. Saisselin; and "The Art of Typography" by Dr. Merald E. Wrolstad.

THOMAS MUNRO

PUBLICATIONS

Dr. Johnson: Review of H. Busch and B. Lohse, Gothic Europe (N. Y., Macmillan, 1959) in Journal of Aesthetics and Art Criticism, XIX, No. 2, 1960, p. 239.

Dr. Munro: "Good and Bad in Abstract Art," American People's Encyclopedia Yearbook (Chicago, 1960), pp. 101-104; "Evolution and Progress in the Arts: A Reappraisal of Herbert Spencer's Theory," Journal of Aesthetics and Art Criticism, XVIII, No. 3 (March 1960), pp. 294-315; "The Marxist Theory of Art History: Socio-Economic Determinism and the Dialectical Process," Journal of Aesthetics and Art Criticism, XVIII, No. 4 (June 1960), pp. 430-445; "The Interrelation of the Arts in Secondary Education," in The Creative Arts in American Education: Two Essays, by Thomas Munro and Herbert Read (Harvard U. P., 1960); "The Arts and their Interrelations," Georgia Review, XIV, No. 4 (Winter 1960), pp. 406-415; "Meanings of Naturalism in Philosophy and Aesthetics," Journal of Aesthetics and Art Criticism, XIX, No. 2, (Winter 1960), pp. 133-137.

Dr. Saisselin: "Bouville ou l'anti-Combray," French Review, XXXIII, No. 3, pp. 232-238; "Paul Valéry: The Aesthetics of the Grand Seigneur," Journal of Aesthetics and Art Criticism, XIX, 47-52; "Thérèse ou l'Intellect," Le Bayou, No. 80, 470-472; "The Rococo as a Dream of Happiness," Journal of Aesthetics and Art Criticism, XIX, 145-152; "Du Nouveau sur Voltaire ou Voltaire et le Symbole," Le Bayou, Nos. 81-82, 36-39.

Auditorium Events

LECTURES

- Franklin M. Biebel - Fragonard and Madame DuBarry
- John Canaday - Modern Art and Tradition
- Edmund H. Chapman - Recent Trends in Modern Architecture
- Lamar Dodd - Monuments, Design and Comparisons, and Art and Life in Russia
and the Far East
- Mikel Dufrenne - The Death of Art
- Alfred Frankfurter - Picasso and Tradition
- Kenneth Garlick - The English Collector on the Grand Tour
- Cecil Gould - Titian and Philip II
- Julius S. Held - Forgery and Falsification in Art
- Edward B. Henning - The Art of Lyonel Feininger
- James R. Johnson - The Christmas Story in Stained Glass
- Stephane Jourat - Recent Views of Tibet and China
- George N. Kates - The Visage of Leningrad, and The Visage of Moscow
- Sherman E. Lee - The Prints of Shiko Munakata
- Robert Motherwell - Comments on Contemporary Art
- Margaret Naumburg - Spontaneous Art and the Unconscious
- James S. Pierce - Nature, Man, and Picturesque Architecture
- Remy G. Saisselin - The Rococo as a Dream of Happiness
- Roman S. Vishniac - Communication of Art through Nature Films

MOTION PICTURES

L'Atalante

Citizen Kane

Drôle de Drame

Farrebique

Golden Marie (Casque D'Or)

The Informer

Morocco

Ninotchka

The Thief of Bagdad

The Thirty-Nine Steps

What Price Glory

THE CLEVELAND MUSEUM OF ART
Department of Education

TO: The Director
FROM: Thomas Munro, Curator of Education
SUBJECT: Annual Report for 1960

The year of 1960 has been one of quiet, moderate growth in the Museum's Educational activities, and of improvement along many lines. It has not been marked by any dramatic events or drastic changes, such as the opening of the new wing or the year-long closing of the Museum which preceded it. We now have experienced personnel in nearly all the key positions, and the many different tasks have gone ahead smoothly.

As before, those in charge of the various branches of the Educational program have submitted their separate reports, which are enclosed herewith. I have underlined the main topics in red pencil. I will try in this personal report to single out a few respects in which the year 1960 has been different from previous years for this Department.

As we all know, statistical reports have a very limited and doubtful significance. Increases are not necessarily to be regarded as gains or greater successes, nor are drops in attendance to be regarded as losses. However, it is always interesting to follow the ups and downs in attendance. On the whole, the quantity of work done has reached the desirable maximum, especially in the children's work. This applies both to the number of classes met and to the total attendance. It is easy to raise or lower the figures in most categories. Therefore it is with no especial feeling of pride that we report an increase in total attendance figures of about 20,000 for 1960 as compared with 1959. Both the adult and child attendance went up about 10,000 each. The increase was more desirable in the case of adult attendance,

because the previous figure had been smaller and because we had not reached our maximum in all categories of the adult work. It is a matter for satisfaction that a large part of the increase in adult attendance was registered for courses either in the Museum or outside. There were 798 adult groups met in 1960 in the Museum, as compared with 629 in 1959, and 41 groups were met outside the Museum as compared with 22 for the previous year. This means that a substantial part of the increase was registered in comparatively systematic and thorough lecture courses, rather than by merely addressing a few much larger auditorium groups. This desirable increase was assisted by the lectures given to Junior Council groups, and by increased attendance at the courses for members and university students on a fairly advanced level.

In times past, we have sometimes had a tremendous increase in the total figure because someone happened to address a single group of several thousand people at one time. This would be followed by a corresponding drop the following year, neither of which was very significant. Even minor ups and downs in single categories may be due to incidental causes which have nothing to do with the quality or success of the teaching. For instance, the Cleveland Public School classes went up this year partly because they had been unusually small the previous year, through the absence of one of the teachers for several weeks. Changes in bus scheduling by outside schools have operated adversely this year in that fewer trips can be made in the afternoon. This tends to crowd many classes into the morning hours. The retirement or departure of a key person in an outside school or college, someone who has greatly aided cooperation with the Museum, may produce a sudden drop in attendance as well as in the quality of the work.

One change in figures during the past two years raises a question of policy. This is the smaller number of "self-conducted" classes from the

Cleveland Public Schools in the Museum, and the drop in similar classes outside the Museum. We have always thought it well to help outside teachers to teach their own classes in fields where they would be competent to do so, since in this way the work of our teachers can be transmitted to many other students and can increase the ability of the teachers themselves. However, many teachers do not want to conduct their own classes, and have been bringing increased pressure on our teachers (including those from the Cleveland Public Schools) to do all the teaching. This is not entirely a loss, of course, since the teaching will probably be better done and the schools will be better satisfied, but it means that our influence can reach fewer teachers and students.

Some of the other categories are so near to the upper limit of attendance that further increases cannot be expected. These are the Saturday Afternoon Entertainments and the Outdoor Sketch Classes. Work with adult clubs and other groups has held up well considering that Mrs. Munger, who had been in charge of them, left in September. It has been carried on by Mrs. Van Loozen, Mrs. Carter, and others on a temporary basis until a replacement for Mrs. Munger is secured next fall.

One important change is the absence of a report from Miss Dunlavy and the Division of Extension or Circulating Exhibits. For many years, her Division was part of the Educational Department. From one point of view, it seems like a loss to this Department that her section is now a separate one, reporting directly to the administration. However, the change, which was made with the approval of the Department of Education, is not a loss to the Educational work of the Museum as a whole. It makes for a more balanced organization of the Museum, and gives more freedom to the Extension Division to develop along its own lines, with its own budget. Cooperation between the two departments goes on as before.

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courses, we have had courses on aesthetics and criticism, some of which have dealt with contemporary aesthetics and critical attitudes.

A complete list of lecturers is appended to Dr. Johnson's report, and a list of films presented during the year is given in Mr. Henning's report.

Since a list of courses for adults is not given in detail elsewhere, I will include it. Those from January to September were as follows:

History of Aesthetics and Art Criticism: through the Renaissance, by Thomas Munro (This was a course in the fall and winter session of 1959-60, continuing through January of 1960.)

The Appreciation of Architecture and Interiors, by Marguerite Munger and Dorothy Van Loozen

Saturday Afternoon Sketch Class for Amateurs and Studio Drawing and Painting, by Price A. Chamberlin and assistants

Medieval and Renaissance Illustrated Manuscripts, by William D. Wixom

Abstract Painting, by Gertrude S. Hornung

The Appreciation of Architecture and Interiors, by Marguerite Munger and Dorothy Van Loozen

History of Aesthetics and Art Criticism: since 1600, by Thomas Munro (beginning February 16th)

An Introduction to Modern Art, by Edward B. Henning

French Art and Civilization: First Series, The Middle Ages, by Rémy G. Saisselin

The Art of Glass, by Martha L. Carter

Twentieth-Century Architecture: Two Opposing Traditions, by James R. Johnson

Studio Drawing and Painting; Saturday Afternoon Sketch Class; Summer Outdoor Sketch Class, by Price A. Chamberlin and assistants

These courses were given between September and the end of December:

Appreciation of Painting, by Martin Linsey

Panorama of Italian Culture, by Gertrude S. Hornung

Costume and Textiles, by Dorothy Van Loozen

Qualities of Contemporary Art, by Edward B. Henning

Contemporary Aesthetics and Art Criticism, by Thomas Munro

The Gothic Cathedral, by James R. Johnson

French Art and Civilization, Series II, by Rémy G. Saisselin

The Art of Typography, by Merald E. Wrolstad

In addition, we may list the course given by Dorothy Shepherd of the Textile Arts Department on Near Eastern art, which was given for Western Reserve University students but not announced as open to Museum members.

Some experimental courses were also given for young people, including the Museum Workshop for young people of high school and junior college age, conducted on Saturday afternoons by Mrs. Carter. All the regular classes for young people on Saturday mornings and afternoons, both for members' children, for especially talented students, and for unrestricted enrollment, were given successfully as usual.

During the summer, in addition to the regular Outdoor Sketch Classes, a Seminar in Modern Art was given for young people of high school age and An Experimental Studio Class on Animation and the Film was also given to high school students. The Sherman Puppet Theater conducted its classes for children during the winter, spring, and summer sessions. In the fall, a lecture series was given under the auspices of the Junior Council on Paths of Abstract Art, in correlation with the special exhibit by that name. Lectures were given by Alfred Frankfurter, Edward B. Henning, John Clague, Sherman E. Lee, Robert Motherwell, and Leroy Flint.

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Dr. Johnson and I also took part in various national and international associations related to Museum work. As Secretary-Treasurer of The American Society for Aesthetics, Dr. Johnson attended the annual meeting of The American Council of Learned Societies. We both, together with Dr. Saisselin, took active parts in the annual meeting of The American Society for Aesthetics in Brooklyn, N. Y., in October. Having stayed in Cleveland during the spring, I went to Europe this summer and took part in two meetings in the field of aesthetics. The first was in London in July, where I spoke at the organizing meeting of the new British Society for Aesthetics. In September, I took part in The Fourth International Congress on Aesthetics in Athens, Greece. I had acted as a member of the international organizing committee during the previous several months. This Congress attracted over 200 participants from 20 different countries, including India, Japan, and Russia, as well as American and European scholars.

Your attention is invited to the list of publications by members of the Department of Education. In addition, a number of articles and re-

views have been published by other members of the Museum staff in The Journal of Aesthetics and Art Criticism. These include Dr. Lee, Mr. Francis, and Mr. Henning. Writings by Drs. Johnson and Saisselin form a welcome addition to the list of publications.

It is a pleasure to mention also the excellent work and fine sense of responsibility shown by the secretaries in the Department--Mrs. Wright, Mrs. Sinnott, and Mrs. Maher in the Educational Office--and Miss Filak as my secretary. Miss Filak also does a good deal of work for The Journal of Aesthetics and related activities.

Respectfully submitted,

Thomas Munro
Curator of Education

TM:df

cc: Dr. Johnson ✓
Department of Education office files

2 A

THE CLEVELAND MUSEUM OF ART
Department of Education

TO: Curator of Education
FROM: Dorothy VanLoozen
SUBJECT: Annual Report, Suburban and Private Schools, 1960

Staff

The staff of instructors for suburban school classes during the spring semester consisted of 3 full time: Mrs. Martha Carter, Mr. George Reid and Mrs. Dorothy VanLoozen, and 6 part time: Mrs. Betty Elliott, Mrs. Jane Grimes, Mrs. Rita Myers, Mrs. Maud Pay, Mr. Herbert Scherer and Miss Janice Wagner. In September, when Mrs. Munger left, Mrs. Martin Linsey was appointed full time instructor - not to take Mrs. Munger's work (which has been apportioned to various staff members) but to equalize staff teaching time. Also, this fall Mr. Scherer left to go to Columbia University for further graduate work. He had been working on an average of 2 days per week and this time has been taken by Mrs. Myers who currently works 4 days per week (instead of 2 days, as formerly).

Even though this is a large staff it is essential to check and re-check each daily schedule. School classes frequently can only come in the morning so that many days are completely booked for the a.m. If, therefore, one to three instructors are suddenly away due to illness, accident or transportation troubles our program becomes very complex! Also, subject matter must be carefully and regularly checked in order to avoid conflict in galleries or classrooms. School teachers (especially from Cleveland Heights and Shaker Heights) are urged to send us "Request Sheets" which amplify the requested subject of the Museum lesson. After Mr. Linsey had been here about a month he was put in charge of checking these requests. It is one of the quickest methods to familiarize a teacher with the school program.

Cleveland
Heights

At the beginning of each semester the Museum Supervisor meets with personnel at the Heights Board of Education to plan the general program. We always outline "Suggestions for Trips to The Cleveland Museum of Art" which is then multilithed and distributed by Cleveland Heights to their teachers. Bus dates are apportioned to each school on the basis of size and as soon as any teacher choses his or her date we are notified re the desired subject (this is amplified later by the request sheets previously mentioned). Since school busses are large it is usual for two classes to come at the same time so wherever possible we encourage two different subjects.

The Junior High School where the most intensive work is carried has been Roxboro for many years. The "Museum Co-ordinator," Miss Jennie Cathcart (Art teacher) arranges meetings with school faculty members and Museum Instructors at the beginning of each semester. Several series of talks are planned at this time. Mrs. Myers has been doing the series for Art, Mrs. Carter and/or Mrs. VanLoozen for Music and English, Mr. Reid and Mr. Linsey for Social Studies and French. Even Civics classes have Museum lessons on City Planning and Washington, D. C.

In Heights High School our program has been (and will be) curtailed due to their building and re-modeling. However, 3 series were given in the spring semester. Mrs. Grimes taught "Theatre Arts" to 2 Drama classes and Mrs. VanLoozen gave a series on "Design" for the Art Department, and "Costume" for the Home Economics clothing students. In June, Miss Dorothy Bulkley resigned. She had been a very capable Art teacher and "Museum Co-ordinator" for many years so naturally things progressed slowly this fall. In September the Museum Supervisor wrote to the school Principal requesting the appointment of a replacement for Miss Bulkley to act as liason person with the Museum. In October, Mrs. Ila Vere Carnes (teacher of Drama and English) was so

appointed. In cooperation with the Museum Supervisor meetings were arranged with the teachers of the Departments of English, History, Language, and Home Economics. Many of our lectures are pending until problems of space are alleviated. However, since Mrs. Carnes has the "Little Theatre" as her classroom we were able to proceed with 3 series, all given by Mrs. Grimes. English classes received lectures emphasizing origins of words in the various arts of music, literature and painting. A much simplified version of this study was presented to Basic English classes (the slow learners) to acquaint them with terms for use in composing short speeches on art objects. For the Drama class, Mrs. Grimes gave a series of 7 lectures and a test, on the origins and history of stage design, theater buildings, costume, and acting styles, based on the Museum's fine exhibit of theater models. The class will visit the exhibit at the end of the lecture series.

The two teachers in the Art Department have been approached, in person and in writing, with a cordial offer of Museum services. We have had no replies.

Shaker
Heights

Shaker school busses are now only available to bring students to the Museum in the mornings. Therefore, although there has been a slight drop in their attendance we have tried to compensate by integrating the school-Museum work more closely than ever before. They have 6 Elementary Art teachers who meet at the Museum each Friday afternoon. At this time each one meets with her Museum "Co-ordinator" who assists wherever possible in the selection of slides, photographs and circulating exhibits which are used by these teachers in the schools as advance preparation and/or follow up work for Museum class visits. Also, on Fridays, specific lesson content is planned and Museum Instructors refer regularly to the new Social Studies textbooks so that they can correlate and integrate each lesson.

All Junior High School classes from both Woodbury and Byron visit the Museum in May. Aside from this, talks are given occasionally in the schools to enrich the regular classroom work.

Senior High School work is also mostly in the field of service to enrich the curriculum rather than in terms of statistics. For example, in collaboration with Mr. George H. Starr, Head of English Department, all senior English classes received special lectures by Mrs. Grimes on the terminology of literary composition, illustrated by the creative visual arts. Figures of speech, like "personification" and "metaphor," and literary terms, such as "local color" and "artistic economy," were paralleled with examples from paintings and sculpture. Each lecture was followed by a multiple choice test given by the Museum instructor, with a different set of slides from those used in the lecture. This fall, a series was started for the new subject of World History. Mrs. Carter gives these lectures every other week, following the school curriculum and giving the visual background for each period studied (from Prehistoric to Contemporary). Series are also being planned for the classes of Latin and French.

Finally, we must always remember that the interrelation of Shaker Art teachers and the Museum plays a very important part in this integrated program. Former or present Museum staff members from the Shaker Art Faculty include Mr. Kenneth Caldwell, Mrs. Mildred Eynon, Mr. Duane Hansen, Mrs. Viola Wike, Mr. Charles Jeffery, Miss Elizabeth Ptak, Mr. Frank Rood, and Miss Ella Schrock. Therefore, in the Shaker system we give the most individualized Museum instruction.

South
Euclid-
Lyndhurst

Next in order for Museum services is now South Euclid-Lyndhurst. In January several conferences were held with the elementary Art Supervisor, Miss Emelia Sica. Museum Instructors then studied the school Social Studies

curriculum in order to suggest Museum lessons and visual aids for each grade. During March and April a series of elementary school faculty meetings were held at the Museum in order to acquaint the teachers with the services we offer to schools. In May the Museum Supervisor met again with Miss Sica and the South Euclid-Lyndhurst Curriculum Advisor to plan the school-Museum program for 1960-61. Many elementary classes were already coming to the Museum for visits arranged by individual classroom teachers, but beginning with the fall of 1960 the Museum work was actually incorporated into the curriculum for Grades 4, 5, 6. The program was arranged for 60 classes (1800 students) from these grades to visit the Museum for lessons correlating Art and Social Studies. Outlines and gallery itineraries were made for Museum instructors in order to unify the program. In addition to this correlation for the upper elementary classes many primary grades continue to schedule Museum lessons according to requests from individual teachers. Miss Susan Daugherty, Art teacher at Greenview Junior High brings many classes to the Museum as does Mr. Fred Biehle, Art teacher in the Senior High (also a Museum Staff member). Preliminary plans are pending re a promotional for adult groups in South Euclid-Lyndhurst which is described briefly in the annual report for Clubs.

Euclid

Euclid is another suburb which is increasingly using Museum facilities. From January through March the two Elementary Art Supervisors (Miss Hain, a former Museum staff member and Mrs. Rattini) met with Museum instructors for assistance in revising their Art curriculum to include Museum objects for study in each grade. They have now prepared a recording for 6th grade illustrated with slides of 36 objects in the Museum, Medieval and Renaissance. All classes see these slides (as well as color prints) before and/or after the Museum visit. Plans are under way for a recording for 5th grade, then

4th and so on. There will probably be no more than one per year since each one involves considerable time and expense for slides, color prints, etc.

Other
Suburban
Schools

Many suburbs postpone Museum visits until spring when the weather is more dependable than during the winter months. Consequently all during the early months of the year the Museum Supervisor acted as "Ghost Writer" for innumerable letters to out of town groups. Specifically, groups come regularly each year from Berea, Elyria, Painesville, Lorain and Warren. Planning is often very difficult because so many groups can come only in the morning. Other suburbs, who scatter their visits throughout the year are Bay Village, East Cleveland (especially Chambers School), Bedford, Parma, Brecksville, Garfield Heights, Willoughby and Willoughby-Eastlake, Rocky River, Sandusky and Mentor.

Catholic
Schools

As a general rule Catholic schools visit the Museum less frequently than public schools. They have no school busses and many children cannot afford to pay bus fare to charter a bus. However, some schools come quite regularly especially Ursuline Academy, St. Ignatius and St. Stanislaus. In May several out of town groups came in large groups ranging from 50 to 60 students at a time to 180 at one time from Pittsburgh and another group of 200 from Erie. Meanwhile, the teacher training classes from St. John's College continue to come to the Museum each semester (including summer) for information on Museum materials and services available for Social Studies and Art. In addition, all students enrolled in any Art class visited the Museum in May.

Private
Schools

For many years we have worked more closely with Laurel than with any other private school. However, in the spring semester we had fewer Senior High School classes because Miss Janet Moore, Head of the Art Department, was in Europe on leave of absence. This fall, we have had fewer Junior

High School classes because Miss Jean O'Hara (Art teacher and former Museum Staff member) has left Laurel to teach full time at the Cleveland Institute of Art. Miss Nancy Heacock (also a former Museum Staff member) continues as elementary Art teacher and uses Museum services regularly.

Our main contact with Hathaway Brown continues in the elementary class division. This is because Mrs. Helen Herrick, a part-time Museum Staff member is also a part-time Art teacher for elementary classes at Hathaway Brown. Plans to increase our contacts with secondary school classes have not been successful. Neither have our hopes materialized with the private schools for boys: Hawken and University.

Junior
Council
on World
Affairs

Since the Council on World Affairs is a co-sponsor of the Roads to World Understanding Programs it is possible for Mrs. VanLoozen to work closely with the Junior Council and to plan various programs and exhibits. One of the most interesting programs takes place at the Museum on a Sunday afternoon in April. At this time the 40 students (and their parents) who have been nominated for the annual trip to Washington D. C. receive an illustrated preview of some of the buildings on their itinerary. They are also shown slides of some of the outstanding paintings to be seen in the National Gallery. Emphasis is placed on works by the same artists (with similar subject matter) who have paintings in The Cleveland Museum of Art.

Visitors

We continue to have visitors studying our program who come from other cities, other states, and other countries. We are proud to have such a well organized institution in which to work and look forward to an even greater series of integrated school-Museum activities.

Respectfully submitted,

Dorothy VanLoozen, Supervisor

THE CLEVELAND MUSEUM OF ART
Department of Education

TO: Curator of Education
FROM: Dorothy VanLoozen
SUBJECT: Annual Report, Clubs and Other Adult Groups, 1960

Spring
Semester
Series

The Saturday morning course for 1959-60 was "The Appreciation of Architecture and Interiors" and was given jointly by Mrs. Munger and Mrs. VanLoozen. The first semester (fall of '59) covered this subject from Ancient through Renaissance, 2nd semester continued with Baroque to Modern. A multilithed outline of dates and subjects (2nd semester) is attached.

The College Club has come to the Museum for 10 years, meeting on the first Thursday morning of each month. Their subject for 1959-60 was "The Appreciation of Architecture, Sculpture and the Decorative Arts." Mrs. Munger conducted this series using slides and gallery visits to illustrate the various subjects.

Lakewood College Club has come for several years and in the spring semester three talks were given by various staff members on "Appreciation of Painting."

In connection with the South Euclid-Lyndhurst schools a series of faculty meetings were held at the Museum each Wednesday afternoon during March and April. At these meetings Mrs. VanLoozen spoke on "Services to Schools," then the groups were divided into two sections so that Mrs. Elliott and Mrs. VanLoozen could take the teachers to the galleries for a brief tour emphasizing the collections of most interest to school classes.

Other miscellaneous PTA groups had talks in the schools or in the Museum on "Services to Schools" or "What Your Child Draws." The Needlecraft Guild of Cleveland continues to hold an annual meeting at the Museum with a lecture on some phase of textiles. Also, they have an annual exhibit of their work

at the Higbee Co. for which Mrs. VanLoozen is frequently one of the judges. Also, for the City of Cleveland Recreation Department she continues to act as chairman of judges for arts and crafts from the various community centers.

Summer
and Early
Fall

During August groups of students from the Franciscan Seminary came to the Museum for special study and research. Mrs. VanLoozen assisted wherever possible and also met with several International Exchange Students Groups to describe educational work at the Museum.

Also, early in the fall plans were made for the division of Mrs. Munger's work with clubs. All files were turned over to Mrs. VanLoozen and the material was slightly reorganized so as to be readily available to any instructor. Current correspondence is now filed alphabetically in the Teacher's Conference Room; general records and past correspondence is filed in the Office of the Supervisor of Club Activities. For this year, Mrs. Rita Myers occupies this office and has helped with the re-organization of the files.

Before leaving on September 15 Mrs. Munger was Chairman of a committee to revise "Suggestions for Talks to Clubs and other Adult Groups." Staff members who assisted her were Mrs. Carter, Mr. Linsey, Mr. Reid and Mrs. VanLoozen. After the material was re-written it was turned over to Mrs. Carter so that she might consult with Dr. Wrolstad re the printing format.

For the planning of series of talks for adult groups and assignments of speakers Mrs. VanLoozen was logically appointed. Since the same staff now conducts all club groups as well as school classes it is the aim to assign speakers to subjects of their special interest and preparation.

Fall
Semester
Series

The Saturday morning course was assigned to Martin Linsey. The subject is "History of Painting" and the material was outlined by Mrs. Munger.

The College Club series for 1960-61 is "Interiors and Textiles." Mrs. VanLoozen conducts this group and also gave a course for Museum members on

"Costume and Textiles." Five Home Economics students from a Western Reserve University class in "Pattern Making" attended this Museum course and received partial credit for it. Therefore, regular assignments were made to them. Also, Hiram College arranged for all Home Economics students to come to the Museum for a lecture on "History of Costume." Each student reported on this for partial credit in their courses at Hiram. These specialized groups are now possible only because the supervision of Saturday work was transferred from Mrs. VanLoozen to Mr. Reid. (Incidentally, it is with joy and delight that she can resume contacts with college groups for specialized subjects!)

The Lakewood College Club series is assigned to several different staff members. The subject for the 1960-61 season is "From Modern to Ancient." The October exhibition, "Paths of Abstract Art" was the inspiration for starting with modern. Members of this Lakewood group were informed of the Junior Council lectures which they attended as the beginning of their Museum series.

Karamu has a lecture by a Museum staff member for each exhibit installed in their gallery. A different speaker is assigned each time in accordance with our aim of encouraging special interests and preparation by Museum instructors.

We continue to work with many groups of student teachers and PTA members. St. John's College sends all students every semester (including summer) to the Museum for several visits to see the permanent and special exhibitions and to become familiar with services offered to schools. Student teachers in Cleveland Public Schools came to the Museum this fall for the same purpose so the plans for these groups were made in cooperation with the Cleveland Public School teachers at the Museum, particularly Miss Sheflee. Mentor PTA groups have indicated an increasing interest in the Museum so Mrs. Elliott (who lives in Mentor) has addressed several PTA and other educational groups in Lake County.

Roads to
World
Understanding
Programs

This is the sixteenth year for these events for young adults. Programs are held in the new auditorium of the Cleveland Public Library and each time we have a capacity audience of 300 - 350. The four original sponsors continue: The Cleveland Public Library, The Cleveland Press, The Cleveland Council on World Affairs, and The Cleveland Museum of Art. Representatives from each of these sponsoring agencies (Mrs. VanLoozen from The Cleveland Museum of Art) meet monthly to plan the programs. The Museum naturally is responsible for exhibit material and a brief description of it. Also, this includes art work by Special Class students. These assignments are valuable because the research and art work is done for a real project rather than for a hypothetical situation. Programs and art work were as follows:

Continuation of the 1959-60 Series

January	Africa	Chalk drawings
February	Israel	Ink Batiks
March	China	Brush drawings

Arrangements were made in connection with publicity for this exhibit for some of our students to be photographed with their art work. All Museum publicity for these programs is handled directly between Margaret Johnson, The Cleveland Press, and Mrs. Van Loozen.

April	Latin America	Paintings
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For the 1960-61 Series

October	Nigeria	Chalk drawings
November	France	Brush drawings

(This series continues through April 1961)

Before each program the sponsors meet at dinner with the main speaker and the chairman. The least we can do is to feed them since we never pay them. Occasionally we have out-of-town speakers and in this case the Council on World Affairs or the Cleveland Press pays for travel expense.

Plans
for 1961

We shall continue with the various series of lectures started in the fall of 1960. In addition, a new program is planned to start in January for the Women's City Club. Lectures begin with Ancient Art and will continue through Renaissance. Programs were planned by Dr. Johnson, Mrs. Frank Joseph of the Women's City Club, and Mrs. VanLoozen. Visits to the Museum are alternated with talks in the club. Five Museum instructors will lecture and we hope that the course will prove to be of enough interest so that we can plan a series for next fall ('61) starting with Baroque.

In January we plan to contact by letter many school officials and PTA groups in the South Euclid-Lyndhurst area. The general idea is to inform the people in this area about the type of lesson which their children have and to invite them to come to the Museum to see any or all of the treasures studied by the students. We are starting with this area because of the newly integrated school-Museum program with the South Euclid-Lyndhurst schools. However, if this proves to be a successful approach to adult groups we will continue in as many school systems as feasible. On the other hand, if this approach does not bring appreciable results we shall plan some other contact. This is because we are equipped to handle more club groups than currently come to the Museum. Most of our school classes come in the morning or early afternoon and since the same instructors now handle both the club work and the school work we will welcome more late afternoon groups.

Respectfully submitted,

Dorothy VanLoozen

THE APPRECIATION OF ARCHITECTURE AND INTERIORS

Saturdays, 10:30 to 11:30 A.M., beginning February 6, 1960
Marguerite Munger and Dorothy Van Loozen

Talks will continue the explanation of the various styles, including the Baroque of the 17th Century and the Neo-Classical of the 18th, in Europe; the Pre-Columbian and Spanish in America; the Colonial and Early Republican in New England and the South. Series will conclude with the developments of modern in Europe and America.

February	6	Baroque and 18th Century Architecture, in Italy and France
February	13	Baroque and 18th Century Architecture, in England, Germany and Austria
February	20	Interiors in Europe, 17th and 18th Centuries
February	27	Lyonel Feininger Memorial Exhibition
March	5	Pre-Columbian and Latin American Architecture and Interiors
March	12	17th Century Colonial Architecture and Interiors
March	19	18th Century Architecture in the North
March	26	18th Century Architecture in the South
April	2	Revivals of the 19th Century, in Europe and America
April	9	Interiors in America, 18th and 19th Centuries
April	16	NO CLASS (Spring Vacation)
April	23	Modern in Europe
April	30	Modern in America

THE CLEVELAND MUSEUM OF ART
Department of Education

TO: Dr. Munro, Curator of Education
FROM: Cleveland Public School Art Teachers at The Cleveland Museum of Art
SUBJECT: Annual Report, 1960

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- I. Outline of Responsibilities
- II. Statistics for Children
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 - E. Totals
- III. Statistics for Adults
- IV. Comment on Statistics
- V. Extra Activities
- VI. General Comments
- VII. Conclusion

I. Outline of Responsibilities

Miss Sheflee works primarily with the elementary classes although a portion of her time is spent teaching certain high school classes.

Miss Taylor is responsible for the bulk of the high school classes. When needed, she works with elementary classes that visit the Museum as in the case of a double bus load of children.

The main responsibility of Mr. Woide is to the junior high school classes, although he works with certain high school groups.

II. Statistics for Children

	<u>Talks</u>		<u>Groups</u>		<u>Number of Students</u>	
	<u>1959</u>	<u>1960</u>	<u>1959</u>	<u>1960</u>	<u>1959</u>	<u>1960</u>
A. <u>Elementary</u>						
In the Museum	130	167	131	171	5387	5849
Out of the Museum	64	60	90	89	3577	3490
B. <u>Junior High School</u>						
In the Museum	12	40	12	31	462	1527
Out of the Museum	123	245	126	252	4275	8951
C. <u>Senior High School</u>						
In the Museum	16	25	17	25	630	1278
Out of the Museum	286	251	312	287	10520	10650
D. <u>Self Conducted Prepared</u>						
Senior High out of Museum	26	2	26	7	880	245
Junior High out of Museum	0	2	0	3	0	105
<u>Totals</u>						
In Museum	184	232	186	227	7359	8654
Out of Museum	<u>473</u>	<u>560</u>	<u>528</u>	<u>638</u>	<u>18372</u>	<u>23441</u>
GRAND TOTAL	<u>657</u>	<u>792</u>	<u>714</u>	<u>865</u>	<u>25731</u>	<u>32095</u>

III. Statistics for Adults

	<u>Talks</u>		<u>Groups</u>		<u>Number of Adults</u>	
	<u>1959</u>	<u>1960</u>	<u>1959</u>	<u>1960</u>	<u>1959</u>	<u>1960</u>
In the Museum	26	11	27	13	694	451
Out of Museum	<u>2</u>	<u>5</u>	<u>2</u>	<u>5</u>	<u>1100</u>	<u>675</u>
GRAND TOTAL	<u>28</u>	<u>16</u>	<u>29</u>	<u>18</u>	<u>1794</u>	<u>1126</u>

IV. Comment on Statistics

There is an increase in most areas of our work when compared with the preceding year. The great increase in the junior high statistics is due to the fact that during the last half of 1959 there was a period of slightly over two months when only two persons were assigned to the Museum from the Cleveland Board of Education. (Mr. Day left the Museum staff to take the position of Directing Supervisor of Art in the Cleveland School System.)

The area of "self conducted prepared" has decreased in number. There appears to a reluctance of class room teachers to conduct their own classes at the Museum and in the schools in the specialized fields of art appreciation and art history. Our services at the Museum are furnished by the Cleveland Board of Education to aid the teacher with this problem. The extent of our work is indicated by the general increase in numbers of pupils served last year.

The reduction in "adults out of the Museum" is because one group of 500 people was addressed in 1959 and not in 1960.

V. Extra Activities

Miss Taylor

1. Participated in and wrote part of a radio lesson for the Cleveland Public Schools.
2. Two weeks spent working with Scholastic Art Awards.
3. Special work with major work groups at Collinwood High School in conjunction with "Paths of Abstract Art" Show.
4. Attended Junior and Senior High School art teachers meetings.
5. Attended: The Opposing Traditions in Architecture - Dr. Johnson
French Civilization - Dr. Saisselin
Motherwell lectures
6. On committee - Junior High Art Course of Study Revision.
7. Talked to club groups in the evenings.
8. Talked to faculty groups on May Show.

Miss Sheflee

1. Talks to adults, both in and out of the Museum.
2. Active participation in several school art exhibits.
3. Volunteer saleswoman at May Show Pre-view.
4. Attended lectures, other than staff.
5. Care of the regular Museum lessons (Art of the American Indian for 3rd graders) which became a demonstration lesson for 48 practice teachers who attended. Both Miss Taylor and Mr. Woide helped by taking some of the group on an introductory tour of the Museum.
6. Helped with radio lesson written and presented for elementary pupils.
7. Planned and installed an art exhibit at the Cleveland Board of Education Building utilizing objects from Division of Circulating Exhibits. The purpose was to focus attention on the place of the Museum in the community.
8. Two visits by children from Sunbeam School (for crippled children).
9. Committee for revision of Junior High course of study.
10. One week's work on Scholastic Art Exhibit.

Mr. Woide

1. Attended all, and participated in some of meetings for the Cleveland Art Teachers.
2. Gave talk on teaching techniques to new art teachers, Cleveland Board of Education.
3. Judged: Red Cross Art Exchange painting competition.
Safety Posters, Cleveland Safety Council.
American Womens Club and Federated Womens Club art scholarship competition.
4. Gave painting demonstrations at numerous Cleveland Junior and Senior High Schools.
5. Gave several Sunday Gallery Talks.

6. Participated as Chairman for the Steering Committee for Curriculum Study, Cleveland Board of Education.
7. Worked on and did research for special projects with students in relation to this above mentioned curriculum work.
8. Was made Chairman of Northeastern Ohio Scholastic Art Competition and did much work planning and arranging this exhibit.
9. Was elected Leader of Northeastern Ohio Teacher Association. Art Section and spent time planning activities relating to the convention.
10. Worked as a committee member of the Ohio Art Association.
11. Functioned as chairman for the Cleveland Teachers Art Exhibit at Higbee's Department Store.
12. Participated in and wrote part of radio broadcast to Cleveland Elementary Schools.
13. Gave talks at student assemblies at several High Schools.
14. Studied with Dr. Munro, for credit, his Western Reserve University course "Contemporary Aesthetics and Art Criticism."

VI. General Comments

Miss Taylor

This year a beginning was attempted for greater contact with the major work groups in the Cleveland Schools. For some time I had been greatly concerned about and had given much thought to the teaching of our brighter pupils. These pupils are almost exclusively in Academic classes - English, Modern Languages, Mathematics, History, and the Sciences. Seldom are any of these young people exposed to knowledge of the great heritage of art, and they and their teachers know nothing whatever of contemporary trends.

As these young people in the major work classes today will be our professional and business people of the future, as well as men in the government, they should have some cultural background in the arts.

It is no longer unusual for college people as well as those a little older, already established in their chosen fields, to travel extensively in many countries.

If we as a nation are not to be considered culturally illiterate I feel we must try to give these young people some knowledge of architecture, sculpture, painting, and crafts of the past and present. There seemingly is no way to do this except in conjunction with some of their regular classes. However, it should be presented by the special teacher from the Art Museum. As I have stated, a wedge was started this year with the show "Paths of Abstract Art." Two of us did this work. Mr. Woide gave an auditorium talk with all major work groups assembled.

I went to the French classes on a given day and gave the same talk with slides to several classes. The pupils then came to the show as a follow up and short essays or reports were written.

It is my opinion that it is our duty to further this program. There are many pupils in the major work classes who come from homes where there is not a cultural environment.

Miss Sheflee

The visits by the Sunbeam School children were most gratifying to everyone concerned. We are most grateful to Dr. Lee for his kindness in opening the Museum on two Mondays in June for these handicapped children. We are also greatly indebted to Mr. Cuthbertson who was so interested in making those visits memorable - even to treating all the children to ice-cream.

Mr. Woide

This is the end of my first year of full time work at the Art Museum, and I am completely satisfied with my association with the Museum and its staff members. I am also pleased with the general statistics, which indicate an increase of more than 6000 Cleveland Public School students who were the recipients of our services during the past year.

It is my wish that we may further increase our work in the area of the intellectually gifted pupils who do not take art in our schools.

VII. Conclusion

In conclusion we would like to express our appreciation for the co-operation and support given our work by Dr. Mark Schinnerer, Dr. Harry Ritchie, Mr. Ronald Day, Dr. Sherman Lee, Dr. Thomas Munro, Mr. Edward Henning, and Dr. James Johnson.

We also wish to give credit to the library staff, the slide department, and the circulating exhibit department, and secretarial staff for their helpful co-operation.

Respectfully submitted,

Robert E. Woide

4 A, B, C, D

THE CLEVELAND MUSEUM OF ART
Department of Education

TO: Dr. Munro
FROM: George M. Reid, Supervisor of Studio Classes for Young People
SUBJECT: Annual Report, 1960

- A. Saturday Classes
- B. Outdoor Sketching Classes
- C. Saturday Afternoon Entertainment for Young People
- D. Saturday Staff Meetings

A. Saturday Classes

On Saturdays we now conduct thirty-one classes for children. This includes three "Bus Groups" or six classes, two "Special" classes, and the Museum Workshop class for senior high school children. The rest of the classes are the regular Members and Free Gallery classes organized by age levels. This number varies throughout the year but the statistical result shows that our attendance has increased and also the number of classes meeting. Even with this increase we have to turn children away from our classes. The feeling is that a further expansion would not correct this difficulty. An improvement in the quality of our present methods and more effective use of our situation as an opportunity to stimulate and assist the local art teachers on our staff should be the general direction of our program for the near future.

Mr. Ross Deaner, who has the 10 and 11 year olds in the afternoon, is a new member of our staff. He has recently been hired by Ronald Day to be the art teacher in the Cleveland school system's Major Works program. Besides his qualifications as an art teacher he serves as a contact with this school system and our Saturday program. He seems to be working out well as a member of our Saturday staff.

Martin Linsey, who is a new permanent member of our staff assists with traffic on Saturday mornings and helps in the afternoon with the children's Free Entertainment. (From 10:30 to 11:30 o'clock in the morning he conducts the adult art

appreciation course).

The volunteer assistants provided by The Welfare Federation continue to be, for the most part, satisfactory. Our contact there, Miss Betsy McKinley, assistant to the Director, is very helpful and cooperative.

We have this year a group of eleven paid assistants, ten girls and one boy. They have in all cases been in the past volunteer assistants. Their assistance is valuable and dependable.

This year, since fall, the gallery-studio class has been made up of children age 7 and 8. As in the past this class takes care of the children in the age level where we have the longest waiting lists. In 1959, the students were 10 and 11. There is no permanent location for this group and they spend half their Saturdays in the galleries and half in studios. In 1959 this worked well with the 10 and 11 year olds. This year with the younger children, 7 and 8, it has not been successful. The reason is that there is too much moving around and not enough routine. A great deal of time is wasted with clean-up and strict discipline has to be maintained which tends to upset the creative, free atmosphere under which the best work is usually done.

The other members' classes have functioned normally.

The special class teachers have been changed in 1960. Mr. R. Woide is in charge of the Advanced Specials and Mr. F. Vollman has the Beginning Specials. Mr. N. Magden who had the Beginning Specials for part of 1960 now has a gallery class. Mr. F. Vollman prefers the Beginning Specials and Mr. R. Woide has the knack of taking the students who come to him and pushing them further.

The Free Gallery classes, after several small rearrangements in the teaching staff, are sound.

Our Bus Groups program is in great demand and in several incidents we have from the same community two groups coming on alternate Saturdays. The only difficulty of any importance with these groups is that they cover, as one group of

sixty children, such a large age span. Separating them into older and younger groups is helpful but not always a successful solution.

N. Magden with the help of J. MacKenzie and six or seven of his students from the summer, is directing and filming the animation done in the summer experimental class: Animation and the Film. Both these men are donating their services and this workshop is not strictly speaking an advertized function of our Saturday program.

B. Outdoor Sketching Classes

Our 1960 Summer Outdoor Sketching Classes ran for six weeks from June 21 through July 29. As in the past the 6 through 9½ year old children met Tuesdays and Thursdays and the 10 through 16 year olds met Wednesdays and Fridays. Besides the Outdoor classes which are broken down by age into 6 year old, 6½ year olds, 7's etc., we had four different puppet classes a week and an experimental class in Animation and the Film. We increased the number of classes from the year before and because of this an enlarged enrollment. The staff consisted of most of the best of our regular Saturday morning winter and spring group. Miss S. Freeman was added to take the 6 year old class. She showed initiative and considerable promise.

The volunteer assistance we regularly receive from the Welfare Federation in the form of young girls was again satisfactory.

Classes proceeded normally and with a degree of enthusiasm. A young man, Lou Latin, dressed in authentic American Indian ceremonial costume spoke to the children in the different classes in the auditorium. He also performed some dances. He did a satisfactory job and was engaged mainly to be inspiration for a follow up art lesson. Most of the lessons developed from his performance were pretty normal: Indians and cowboys, pictures of Indians dancing around fires, etc. I had in mind that something relating to motion and movement might develop from his demonstration. Most of the teachers liked this sort of change of pace. The oldest classes though did not attend.

The experimental Animation and the Film taught by Norman Magden developed smoothly and produced results. He had a rather large span in age to handle, 12 - 16. The older children did a different sort of animation from the younger ones. Both groups completed the work originally projected for them. Filming and camera techniques were not utilized. The work accomplished will be preserved and made into a short film at a later date.

Examples of work done in the summer classes went up on exhibition in early August in the Educational Corridor.

These classes are well and regularly attended. They evidently satisfy a need and because they meet twice a week for six weeks more continuity can be established. The result of this regularness is an improvement in the resulting work.

C. Saturday Afternoon Entertainment for Young People

The Saturday Afternoon Entertainment for young people this year consisted of movies of creditable quality, a performance by the Sherman Puppet Theater and a live production of Aladdin, put on by the Children's Theater of the Playhouse.

The films fell, generally, into four categories:

1. Short animated films
2. Short subjects especially for children
3. Nature films
4. Adaptations of children's literary classics.

In the first category the Canadian Norman McLaren's creative and interesting animated films Rhythmic, Begone Dull Care, Le Merle, etc., were outstanding.

The Red Balloon and White Mane were the best received in the next category. Both these films, 35 minutes, are French and made by the same man: Albert Lamotte.

The supply of nature films is large and many of them are of good quality. The English made Between the Tides, being one of the best we showed.

Of the films adapted from children's classics, Oliver Twist, Kidnapped, and Great Expectations were all good.

The Sherman's performance was successful and well received.

The Children's group from the Playhouse performed for us again this year. Their rather free but recognizable treatment of the Aladdin story was a big hit.

Our attendance at these shows is up from 1959 by more than 700. The increase in attendance is noticeable and has lead to seating problems on some occasions. Associated with this one can see that people follow our programs for children and our attendance increases when some familiar film or production is being given.

We have had no difficulty with discipline largely due to Mr. Woide's consistent handling of rules and enforcement of standards of conduct. He has been assisted by Mr. M. Lency.

Mr. Joe Schmidt and his assistants continue to be helpful and reliable.

Mr. G. Reid is responsible for selecting the programs.

D. Saturday Staff Meetings

A number of the fall meetings were devoted to general administrative business. Two others dealt with specific administration problems: (1) a plan for changing our policy of re-registration, and (2) the projected handbook for new teachers.

Most of the Museum's special exhibitions were reviewed for the Saturday staff. Mr. E. Henning and Mr. G. Reid discussed The Paths of Abstract Art exhibition on two different occasions. This exhibition was of special interest to the staff and one other time was the background for a staff discussion.

Dr. T. Munro spoke to the Saturday staff meeting on the subject The Philosophy of Art. Mrs. M. Carter discussed Near Eastern Art in the Museum collection and both Mr. G. Reid and Mrs. Carter introduced the staff to the Year in Review exhibition.

Committee meetings concerned with the revision of the syllabus were held and progress is being made in this direction.

The Saturday Staff often express enthusiasm for these meetings and they serve as an obvious means of influencing, informing and circulating ideas among some of the teachers in the area.

Respectfully submitted,

George M. Reid, Supervisor
Studio Classes for Young People

5

THE CLEVELAND MUSEUM OF ART
Department of Education

TO: Curator of Education

FROM: Martha Carter

SUBJECT: A. Annual Report on Museum Workshop and Summer Seminar in Modern Art
for Young People

B. Thursday Education Staff Meetings

A. The Museum Workshop, a course in art appreciation for young people of high school age, was begun in November, 1959. During the months of September through May, 1960 it continued as a survey of art history in Renaissance and modern times interspersed with visits by the class to various Museum departments and current shows. Technical demonstrations on egg tempera and oil painting were given by education staff members, George Reid and Janice Wagner. The class met regularly at 1:30 Saturday afternoons through the third week in May.

On October 15 the Museum Workshop reconvened at the same time on Saturday afternoons. This season a two dollar fee was charged for expenses. The class followed the same procedure and schedule as last year. In addition to slide lectures and gallery tours, however, Mr. Reid assisted in arranging for several films which were shown in conjunction with related lectures. A demonstration on the technique of fresco painting was also given. Other educational films are planned for the spring semester.

In June of 1960 a new program for young people was initiated in the form of a Seminar in Modern Art, held in the education conference room from 10:00 to 11:30 a.m. on Saturday mornings beginning June 25. This was a small class of 8 to 10 young people who discussed various phases of 19th and 20th century art, studied pictures, and did selective reading on modern art under my supervision. The seminar continued from 1:00-3:00 p.m. on Saturday afternoon when Mr. Reid presented a series of great motion pictures, and commented on their artistic

qualities. This series included such great works as "The Cabinet of Dr. Caligari" and "Potemkin" along with a number of shorter films. There were six morning and six afternoon meetings in all. This program seems to fill a need in the summer activities of intelligent high school students interested in art. Since it was successful, even though on an experimental basis, I hope that it will be continued and developed further.

B. The staff meetings, held regularly on Thursday afternoons at 3:30, were organized from January through April 1960 by Marguerite Munger. These included:

Discussion: Approaches to Various Age Levels - Dr. Johnson, January 7

Daumier - Mr. Day, January 14

Manuscripts: Recent Accessions - Mr. Wixom, January 21

Munakata Exhibition: Mr. Ho, January 28

Flower Motives in Art - Mrs. Marcus, February 4

Development of Form in Indian Sculpture - Mrs. Carter, February 11

Tapestries - Mrs. VanLoozen, February 18

Lyonel Feininger Memorial Exhibition - Mr. Francis, February 25

Frontiers of American Painting - Mrs. Wixom, March 10

Philosophy of Art History - Dr. Munro, March 17

How to be Decadent - Dr. Saisselin, March 24

Contemporary Abstract Painting - Mr. Henning, March 31

Some Aspects of Jewish Art - Mr. Scherer, April 7

New Books in CMA Library - Miss Van der Veer, April 21

Mannerism I - Dr. Johnson, April 28

The staff meetings for the fall of 1960 starting in September were organized by Martha Carter after the retirement of Mrs. Munger. They were on the same day and hour mentioned above. They included:

Paths of Abstract Art - Mr. Henning, September 29

Mannerism II - Dr. Johnson, October 6

New Slides - Miss Tallman, October 13

Europe 1960 - Dr. Munro, October 20

The Museum and the Community - Mrs. Hornung, November 2

Contemporary Art - Mr. Reid, November 10

Recent Acquisitions of the Print Department - Miss Richards, November 17

The Place of Art Education in the Museum - Mr. Reid, Dr. Saisselin, Dr.

Johnson, December 1

What is the Desired Role of the Museum of Art in the Community - Dr. Lee,

Mr. Francis, Dr. Wrolstad, December 8

European Trip - Mr. and Mrs. Wixom, December 15

During the fall season, the problem of the interrelationship of the Education Department, the Museum and the Community was brought up in discussion by staff members. Subsequently a series of three meetings were planned to explore the subject. The first lecture dealing with factors making up the community of Cleveland and its support of the Museum. The second in the series was a symposium on Art Education in the Museum, in which differing points of view were brought out by Education staff members. The third staff meeting was again a symposium on the larger area of the museum and the community, in which Dr. Lee, Mr. Francis and Dr. Wrolstad participated. This series proved to be very successful and was found extremely stimulating by Education Staff members. I recommend that this type of discussion group be continued from time to time in the future, on subjects of current or general interest.

Respectfully submitted,

Martha Carter
Instructor

6

THE CLEVELAND MUSEUM OF ART
Department of Education

ANNUAL REPORT, 1960

TO: Curator of Education
FROM: Janet L. Mack
SUBJECT: Annual Report for 1960: Educational Exhibitions

North Corridor Exhibits

January 5 - February 14	The Relief Print - with special section on Munakata
February 16 - March 27	The Relief Print - with special section on Feininger
April 5 - September 11	The Artist and the Theater
September 13 - January 8, 1961	Contemporary Art

South Corridor Exhibits

February 3 - March 27	Members' Class Work
April 5 - June 5	The Artist and the Theater - Circus
June 7 - August 7	Work of Special Classes
August 9 - October 9	Summer Class Work
October 11 - December 19	Pre-Columbian Art

Other Exhibitions

Higbee Junior May Show - May 16-31
Gandhara Sculpture - Label copy
Paths of Abstract Art - Gallery 26 - October 4 - November 13
Posters - Roads to World Understanding - Cleveland Public Library
Children's Street Fair
Upper corridor exhibit area

The possibilities for Educational exhibitions are so broad that it has at times been difficult to decide what should be done first. Therefore it has seemed especially helpful to plan exhibitions when possible which would correlate with the special exhibitions of the Museum. "The Relief Print" was developed as explanatory material in relation to both the Munakata and Feininger shows. The "Contemporary Art" exhibit which was made some time ago was renewed, two new panels were added to it and different material was chosen from the Print Department and Decorative Arts Department to be displayed with it in relation to the "Paths ^{of Abstract} ~~in Contemporary~~ Art." A special exhibition featuring various aspects of art work in relation to the theater was displayed in both the North and South Corridors at the time of the opening of the Theater Arts Gallery. An exhibition of drawings is now being planned to be installed in the North Corridor in January 1961.

At least twice a year exhibits other than children's work have been planned for the South Corridor. Corridor areas offer limited variations for displays and there is such a similarity to children's work that it has seemed wise to show something very different in this area so that interest may be renewed when student work is again exhibited. This year these special exhibitions were the circus exhibit, planned as a part of "The Artist and the Theater" show, and "Pre-Columbian Art" which was designed as explanatory material for the Museum Pre-Columbian section. It was hoped that this would be particularly useful to our teaching staff as well as for teachers visiting the Museum. This exhibit was also planned so that it could continue to be used by the Lending Division.

Each year a special exhibit of children's work is prepared for display at Higbee's Auditorium. A selection of work from each type of Museum class was represented in this show.

In order to give Saturday and visiting teachers an idea of the variety of lessons possible in Museum classes, Mr. George Reid asked that children's work be hung in the corridor near the Library. This could not be a planned exhibit, as no time had been allotted for it in scheduling exhibits. However, the request was met and Miss Neva Hansen hung a temporary exhibit during the summer, and another in September for this purpose.

An exhibit for the Street Fair had to be prepared very quickly since we had not been notified until the day before it was needed that such was included in the Fair's plans. We were able to gather a certain amount of material together which we installed the following day. If time were allowed for planning such exhibits they could be done in a much better manner.

Aside from the corridor exhibitions, Miss Janet Mack also worked with Mr. Edward Henning in selecting material for Gallery 26 for the Paths of Abstract Art, and wrote the explanatory material for this gallery. Comparative material on Gandharan and Classical sculpture and explanatory label copy was also developed by Miss Mack for use in the show of Gandhara Sculpture. Miss Mack also assisted Mr. ~~George~~ Reid in installing several cases for the Theater Arts Gallery.

With each of the exhibits, experiments with materials have been attempted and as yet no wholly satisfactory solution has been found. The boards continue to warp and parts of the exhibits quickly loosen and require repairing. However, to attempt to form them in a more permanent manner would require a larger staff and a longer working period for each exhibit. During the year we have employed smaller backing boards which have proved to be quite useful. These have been made a size to fit behind several standard sized cardboard mounts. They also allow for a greater variation in display and are small enough and light enough to be easily handled.

Since these are secondary exhibitions we have attempted to keep the cost for materials and their preparation at a minimum, as well as to keep to materials that can be easily handled by Miss Mack and Miss Hansen so that additional help will not often be required. We hope that in the coming year we will be able to develop several new exhibitions which will prove of interest to Museum visitors.

Respectfully submitted,

Janet Mack, Supervisor
Educational Exhibits

7

THE CLEVELAND MUSEUM OF ART
Department of Education

TO: Curator of Education

FROM: Edward B. Henning

SUBJECT: Annual Report on Film Program, 1960

During the winter and spring of 1960 we completed the series devoted to a study of the styles of major directors in the history of the film. Among the pictures shown and discussed were: L'Atalante, directed by Jean Vigo, an example of realistic technique used in combination with lyrical and fantastic themes which at times came close to surrealism; Casque d'Or, by Jacques Becker which presented the idea of brutal reality lying beneath the romantic surface of life; Farrebique, by Georges Rouquier, a semi-documentary film which revealed the poetry to be found in even the most prosaic kind of existence; and Ninotchka, by Ernst Lubitsch was an example of the witty and satirical style of this director.

In the fall of 1960 a new series was started which made a study of different kinds of action in films and how action could be used in various ways for different purposes. Some examples were: The Thief of Bagdad, by Raoul Walsh which included Douglas Fairbanks' peculiar brand of swashbuckling action; and The Thirty-Nine Steps, by Alfred Hitchcock which presented a swiftly paced story which was interrupted at intervals by startling scenes of climax.

The audience for the film series seems to have a stable nucleus of between 150 and 200 people who return for almost every program. They regularly arrive early for the brief discussion which precedes each showing. The rest of the audience is more fluid. The idea that the film can be a serious art form rather than just entertainment seems to have been accepted by the regular part of the audience. I am looking forward to other series devoted to the study of particular aspects of the film in the future.

A complete list of films shown and dates will be found below.

Friday, January 15 - L'Atalante, French, Jean Vigo
Friday, January 29 - Drôle de Drame, French, Marcel Carné and Jacques Prevert
Wednesday, March 2 - Golden Marie (Casque D'Or), French, Jacques Becker
Sunday, March 13 - The Informer, American, John Ford
Wednesday, March 30 - Farrebique, French, Georges Rouquier
Friday, April 1 - The Young and the Damned, Mexican, Luis Bunuel
Wednesday, April 13 - Ninotchka, American, Ernst Lubitsch
Wednesday, April 20 - Citizen Kane, American, Orson Wells
Friday, October 7 - The Thief of Bagdad, American, Raoul Walsh
Wednesday, October 26 - What Price Glory, American, Raoul Walsh
Friday, December 2 - The Thirty-Nine Steps, English, Alfred Hitchcock
Friday, December 9 - Morocco, American, Joseph von Sternberg

Respectfully submitted,

Edward B. Henning
Assistant to the Director

THE CLEVELAND MUSEUM OF ART
Department of Education

TO: Curator of Education
FROM: James R. Johnson, Associate Curator of Education
SUBJECT: Annual Report, 1960

A. Staff Changes:

Marguerite Munger, Supervisor of Club Activities - retired September 15.

Martin Linsey - joined staff as Instructor, September 1

Catherine Sinnott - joined staff as Secretary, February 19.

B. General Comments:

The duties of Supervisor of Club Activities have been assumed on a temporary basis by Mrs. VanLoozen, Mrs. Carter, and other members of the Education staff. It is hoped that a replacement for Mrs. Munger will be found in 1961.

Mr. Linsey, new Instructor on the staff, received his M.A. in Art History from Western Reserve University, and is also a professional photographer and watercolorist. He will assist with adult courses and occasional children's classes.

Adult activities have shown a marked increase, with adult attendance at 54,631, 24% over last year. Auditorium lectures, fewer in number than 1959, have drawn 1667 more than the previous year.

Gallery talks were extended through the summer for the second year with excellent attendance.

Children's activities have also increased (10%) but necessarily to a limited degree, for in this category we are operating at capacity.

Our neighboring institution, Western Reserve University, continues to use our classrooms and galleries for art history courses on the undergraduate and

graduate level. The following members of our staff have taught courses for Western Reserve University during 1960: Dr. Munro, Dr. Johnson, Dr. Saisselin, and Mrs. Carter. Mr. Henning and Miss Shepherd of the Museum staff have also taught courses for Western Reserve.

C. Staff Activities not Covered by the Statistical Report

1. Collaboration with Other Organizations

- a. "Roads to World Understanding" Programs: committee meetings, conferences with Special Class teachers about drawings to be made, attendance at all Wednesday evening meetings at the library by Mrs. VanLoozen.
- b. Inter-Museum Council: Museum representative is Mr. Henning.
- c. The Welfare Federation of Cleveland: Museum representatives are Mrs. Hornung and Mr. Henning.
- d. The Motion Picture Council of Greater Cleveland: Museum representative is Mr. Reid. Mr. Reid is editor of the Cinemascoop.
- e. The Adult Education Council of Greater Cleveland: Museum representatives are Mrs. Hornung and Dr. Johnson.

2. Staff Members Act as Judges in Contests: Judging high school scholarship contests, posters, work of recreation groups, window displays, Metalcraft Guild, local art groups in nearby towns, etc.

3. Conferences

- a. Conferences of teachers to check portfolios of special students for recommendations for scholarships to Art School, to Outdoor Classes and for Special Museum classes.
- b. Conferences with outside teachers - Museum instructors act as consultants on use of Museum material, services offered by Museum, etc.

- c. Constant teacher conferences to organize the age levels in Saturday classes in order to allow more students to be included.
 - d. Conferences with teachers - planning weekday and Saturday teaching problems and procedures.
 - e. Conferences with visitors from other museums and institutions all over the world, discussing the work of the Education Department.
 - f. Conferences with Publicity Department concerning lecturers, members' classes and other problems.
 - g. Conferences with curators to organize the Friday, Saturday and Sunday programs and members' classes.
 - h. Conferences with Western Reserve professors to arrange classes in Museum.
 - i. Conferences to train new teachers.
4. Grading Tests and Notebooks for courses given by Museum instructors in schools, courses given at Western Reserve and in Shaker Heights and Cleveland Heights schools where the art curriculum has been carefully worked out with a Museum supervisor.
5. Scheduling
- a. Scheduling of school classes both in and out of the building; individual classes, series of talks, assemblies, etc. Daily schedules of the activities of the Department which keep the other departments posted on all activities both within and outside of the Museum.
 - b. Arranging schedule of speakers for staff meetings, both for the weekday staff and for Saturday staff.
 - c. Scheduling the lecture hall for use by classes, programs, rehearsals, previewing films and arranging for use by closely affiliated organizations.

6. Files

- a. Lesson plan file for Saturday children's classes.
- b. Educational Index file now being done by Mrs. Brudno, a volunteer worker.
- c. Files of lecturers, plays, puppet plays, films and other programs for adults and children.
- d. Files of organizations to be notified in the event of lecturers of special interest.

7. Promotional Work

- a. Promotional work on services to schools.
- b. Promotional work on coming events, special publicity for certain lectures now being handled by Education Office.
- c. Planning invitations, activities, etc., for the Annual Open House, Members' Children's Classes.
- d. Organizing classes for publicity photographs and interviews with representatives of newspapers.

8. Selecting Material for Programs

- a. Reviewing films for future programs and those already scheduled.
- b. Interviews with people wishing to appear on Museum program.
- c. Collecting information on possible lectures and other programs.
This includes visits to outside institutions.

9. Meeting Lecturers, Rehearsals for Programs

- a. Meeting lecturers, taking them to the auditorium to try out slides, phonograph, lectern, microphone, working on set-up, etc.
- b. Rehearsals when necessary for programs, dance programs, musical programs, puppet shows, etc.

10. Overtime at Museum (Hours in excess of the regular 5 day week)

- a. Some staff member always on duty: Saturday morning and afternoon, Wednesday and most Friday evenings, and Sunday afternoons.
- b. Staff member to introduce programs in auditorium: Friday evening, Wednesday evening, Saturday afternoon, and Sunday afternoon.
- c. Gallery talks on Sunday afternoon and other lectures whenever requested either in or away from the Museum.

11. Research and Writing

- a. Work in library - research for lectures, radio scripts, new exhibitions, pamphlets and other publications.
- b. Writing material for future use of the public, interpreting certain gallery exhibits; also, notes on special exhibits.
- c. Writing teaching data for different galleries on different age levels.
- d. Gallery guides.
- e. Work in slide department - preparing slides for lectures, slide lists and suggestions for new slides, often involving research to find good reproductions to be photographed.

12. Supplies for Classes

- a. Ordering and inventory.
- b. Placing materials in various studios and classrooms *for scheduled classes*.
- c. Keeping supplies in working order - pencils sharpened, crayons sorted, paint boxes refilled, clay in moist condition, tempera jars refilled, different kinds of drawing paper on shelves.

13. Journal of Aesthetics: Editorial work, reading manuscripts, making recommendations.

D. Lectures

Franklin M. Biebel - Fragonard and Madame DuBarry
John Canaday - Modern Art and Tradition
Edmund H. Chapman - Recent Trends in Modern Architecture
Lamar Dodd - Monuments, Design and Comparisons, and Art and Life in Russia
and the Far East
Mikel Dufrenne - The Death of Art
Alfred Frankfurter - Picasso and Tradition
Kenneth Garlick - The English Collector on the Grand Tour
Cecil Gould - Titian and Philip II
Julius S. Held - Forgery and Falsification in Art
Edward B. Henning - The Art of Lyonel Feininger
James R. Johnson - The Christmas Story in Stained Glass
Stephane Jourat - Recent Views of Tibet and China
George N. Kates - The Visage of Leningrad, and The Visage of Moscow
Sherman E. Lee - The Prints of Shiko Munakata
Robert Motherwell - Comments on Contemporary Art
Margaret Naumburg - Spontaneous Art and the Unconscious
James S. Pierce - Nature, Man, and Picturesque Architecture
Remy G. Saisselin - The Rococo as a Dream of Happiness
Roman S. Vishniac - Communication of Art through Nature Films

E. Activities of Associate Curator

1. Received Ph. D. from Columbia University, July, 1960.

Dissertation: "Studies in the Early Stained Glass of Chartres Cathedral."

2. Museum Courses:

Spring Term - Twentieth Century Architecture.

Fall Term - The Gothic Cathedral.

3. Lectures:

London, Ontario, College of Christ the King - "French Religious Painting
Painting of the 16th Century," February 9.
Cleveland Association for the Blind: Special Lecture, April 27.
Rowfant Club, "Stained Glass of Chartres," May 13.
Stained Glass Association of America: National Convention, Cleveland,
"Internal Structure of Mediaeval Stained Glass," June 23.
Akron Institute of Art: Series of ten lectures: "Renaissance and
Baroque Art," September - November.
Intown Club, Cleveland: "The Chateaux of the Loire," October 24.
CMA Auditorium Lecture: "The Christmas Story in Stained Glass,"
December 4.

4. Conferences attended:

American Council of Learned Societies, New York City, January 21-23.
College Art Association of America, New York City, January 28-30.
Dumbarton Oaks, Washington, D. C., May 5-7.

5. Publications:

Review of H. Bush and B. Lohse, Gothic Europe (N. Y., Macmillan, 1959)
in Journal of Aesthetics and Art Criticism, XIX, 2, 1960, p. 239.

Respectfully submitted,

James R. Johnson
Associate Curator of Education

THE CLEVELAND MUSEUM OF ART
Department of Education

PUBLICATIONS BY EDUCATIONAL STAFF FOR 1960

1. Dr. Johnson

Review of H. Busch and B. Lohse, Gothic Europe (N. Y., Macmillan, 1959) in Journal of Aesthetics and Art Criticism, XIX, 2, 1960, p. 239.

2. Dr. Munro

"Good and Bad in Abstract Art," American People's Encyclopedia Yearbook (Chicago, 1960), pp. 101-104.

"Evolution and Progress in the Arts: A Reappraisal of Herbert Spencer's Theory," Journal of Aesthetics and Art Criticism, XVIII, 3 (March 1960), pp. 294-315.

"The Marxist Theory of Art History: Socio-Economic Determinism and the Dialectical Process," Journal of Aesthetics and Art Criticism, XVIII, 4 (June 1960), pp. 430-445.

"The Interrelation of the Arts in Secondary Education," The Creative Arts in American Education: Two Essays, by Thomas Munro and Herbert Read (Harvard U. P., 1960).

"The Arts and their Interrelations," Georgia Review, XIV, 4 (Winter 1960), pp. 406-415.

"Meanings of Naturalism in Philosophy and Aesthetics," Journal of Aesthetics and Art Criticism, XIX, 2 (Winter 1960), pp. 133-137.

3. Dr. Saisselin

"Bouville ou l'anti-Combray," French Review, XXXIII, No. 3, pp. 232-238.

"Paul Valéry: The Aesthetics of the Grand Seigneur," Journal of Aesthetics and Art Criticism, XIX, 145-152.

"The Rococo as a Dream of Happiness," Journal of Aesthetics and Art Criticism, XIX, 145-152.

"Thérèse ou l'Intellect," Le Bayou, No. 80, 470-472.

"Du Nouveau sur Voltaire ou Voltaire et le Symbole," Le Bayou, Nos. 81-82, 36-39.

I. WORK WITH ADULTS

- A. In Museum
 - 1. Courses
 - 2. Gallery Talks
 - 3. Auditorium lectures (and programs except films)
 - 4. Motion picture programs
 - 5. Talks to Museum staff meetings
 - 6. Other talks or programs (not in Auditorium)
- B. Outside Museum
 - 1. Courses
 - 2. Other talks or programs
- C. Totals
 - 1. Total Adults in Museum
 - 2. Total Adults outside Museum
 - 3. Total Adult Attendance (in and outside Museum)

II. WORK WITH CHILDREN

	ELEMENTARY			JUNIOR		
	T.	G.	S.	T.	G.	S.
A. School Talks in Museum						
1. S.P.P. Staff-conducted		630	16815	103		2790
2. S.P.P. Self-conducted		21	766	3		205
3. Cl. Pub. Schl. Staff-cond.		168	6724	41		1385
4. Cl. Pub. Schl. Self-cond.		-	-	2		60
B. School Talks outside Museum						
1. S.P.P. Staff-conducted		8	195	36		1173
2. S.P.P. Self-cond. prepared		-	-	1		35
3. Cl. Pub. Schl. Staff-cond.		79	3435	252		8951
4. Cl. Pub. Schl. Self-cond. prep.		14	610	3		105
C. Saturday and Sunday Classes						
1. Sat. Member's Classes (A.M. - P.M.)						
2. Sat. Open Drawing Classes						
3. Sat. Advanced Drawing Classes						
4. Sunday Open Class						
D. Saturday P.M. Entertainments						
E. Summer Drawing Classes (Tues. - Fri.)						
F. Totals						
1. Total Children in Museum						
2. Total Children Outside Museum						
3. Total Child Attendance (in and outside Museum)						

III. GRAND TOTAL ATTENDANCE - CHILDREN AND ADULTS

IV. Division of Circulating Exhibits (Work in and outside Museum)

- a. Exhibits placed in cases -
- b. Mounted exhibits (to be installed by borrower)
- c. Individual objects lent for class room use:
 - Staff -
 - Others -
- d. Framed paintings and prints lent -
- e. Posters lent -

1. T - Talks G - Groups S - Students

Ordinarily a talk is given to one group, but sometimes to several at once. An assembly or other large meeting may contain several classes or other groups, estimated at 35

THE CLEVELAND MUSEUM OF ART
Department of Education

ANNUAL REPORT, 1960

Grps. or Mtgs.

Attendance

798 28241
51 3502
23 5019
12 4029
56 1305
265 9340

41 1405
23 1790

1205 51436
64 3195

1269

54631

SENIOR

T. G. S.
110 1103 3138
35 1347
25 795
4 120

843 22743
59 2318
234 8904
6 180

54 1719
23 615
268 9730
12 325

98 3087
24 650
599 22116
29 1040

400 12132
581 13392
60 1229
32 575

29 8825

253 5337

2497 75635
750 26893

3247

102528

4516

157159

V. OTHER STAFF ACTIVITIES

1. Radio Talk Written
2. Radio Talk Given
3. Information Service; no. of hours
4. Special Exhibits arranged in Museum Gallery Classes Educational Corridor
(other than by Div. of Circ. Exhibits)
5. Conferences
6. Publications: (a) books

THE CLEVELAND MUSEUM OF ART
Department of Education

COMPARATIVE STATISTICAL REPORT
1959 and 1960

I. WORK WITH ADULTS

	<u>1959</u>		<u>1960</u>	
<u>In Museum</u>	<u>GROUPS</u>	<u>ATTENDANCE</u>	<u>GROUPS</u>	<u>ATTENDANCE</u>
1. Courses	629	22697	798	28241
2. Gallery Talks	49	2703	51	3502
3. Auditorium Lectures	25	3352	23	5019
4. Motion Picture Programs	11	3266	12	4029
5. Talks to Museum Staff Meetings	49	1110	56	1305
6. Other Talks or Programs	263	8322	265	9340
<u>Outside Museum</u>				
1. Courses	22	905	41	1405
2. Other Talks or Programs	22	1780	23	1790
<u>Totals</u>				
1. Total Adults in Museum	1026	41450	1205	51436
2. Total Adults Outside Museum	<u>44</u>	<u>2685</u>	<u>64</u>	<u>3195</u>
3. Total Adult Attendance	1070	44135	1269	54631

II. WORK WITH CHILDREN

<u>School Talks in Museum</u>				
1. S.P.P. Staff-conducted	796	23050	843	22743
2. S.P.P. Self-conducted	67	2856	59	2318
3. Cl.Pub.Schl. Staff-conducted	160	6227	234	8904
4. Cl.Pub.Schl. Self-conducted	2	85	6	180
<u>School Talks Outside Museum</u>				
1. S.P.P. Staff-conducted	88	2843	98	3087
2. S.P.P. Self-cond. prepared	43	1162	24	650
3. Cl.Pub.Schl. Staff-conducted	504	17387	599	22116
4. Cl.Pub.Schl. Self-cond.prepared	44	1495	29	1040
<u>Saturday Classes</u>				
1. Members' Classes	381	10474	400	12132
2. Free Gallery Classes	561	13287	581	13392
3. Advanced Drawing Classes	64	1387	60	1229
4. Museum Workshop	6	150	32	575
<u>Saturday P.M. Entertainment</u>	29	8099	29	8825
<u>Outdoor Sketching Classes</u>	240	4612	253	5337
<u>Totals</u>				
1. Total Children in Museum	2306	70227	2497	75635
2. Total Children Outside Museum	<u>679</u>	<u>22887</u>	<u>750</u>	<u>26893</u>
3. Total Child Attendance	2985	93114	3247	102528
III. <u>GRAND TOTAL ATTENDANCE</u>	<u>4055</u>	<u>137249</u>	<u>4516</u>	<u>157159</u>